



by Jason Lamb

On Tuesday, July 21, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA are proud to present Built To Spill in the intimate setting of the WOW Hall. This will be the eleventh time that Built To Spill has played at the WOW Hall since 1997. Also appearing that night is Portland band Genders.

Doug Martsch formed Built to Spill in 1992 in Boise, Idaho and since that time Martsch has played with a shifting lineup of musicians on their eight studio efforts. They are one of the few bands of their style and stature that have been continuously “together” for over 20 years. At the heart of the Built to Spill sound is Doug Martsch’s guitar playing, distinctive songwriting and unmistakable voice. Musicians such as

Isaac Brock of Modest Mouse and Ben Gibbard of Death Cab for Cutie have cited Built to Spill as being very influential.

Although frequently referred to as an “indie rock” band, Built To Spill has been signed to Warner Brothers since 1995 with a contract that allows them an unusually high degree of creative freedom in the studio. Martsch remarks, “We’ve gone through a few A & R guys. There have been a lot of

different presidents. I don’t think there is anyone there at Warner Brothers that was there when I started. I don’t know why they let us do what we do, but they let us do exactly what we wanted, all the time.”

Built To Spill has always featured guitar in a prominent way -- whether in constructing elaborate guitar environments that take their time to unfurl and build in intensity, or having layers of riffs providing key ornamentation in a song. Martsch also embraces guitar solos as an expressive element in the music. Although highly respected as a guitarist with a creative approach, Martsch is not a traditional guitar hero in terms of going after impeccable technique or excessive complexity in his playing. When talking about some of his main influences with guitar playing, Doug elaborates, “I always loved Jimi Hendrix and things like that, but J Mascis (from Dinosaur Jr) made that stuff seem reachable. The things he takes from Neil Young, nothing very fast, but the way he would use the whammy bar, and how it was expressive, and the notes he would choose. Thurston Moore (of Sonic Youth) is another big influence. Getting more out of the guitar, more about making noises than playing riffs and scale. Taking two or three simple notes and milking them.” The current incarnation of Built To Spill also includes Brett Netson and Jim Roth on guitar.

Built to Spill are currently touring in support of the latest release *Untethered*

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ARSTIDIR FROM ICELAND

On Wednesday, July 22, the CCPA and KRVM proudly welcome, from Iceland, Arstidir along with special guest Marina V. This is a fully seated show.

Not many bands can lay claim to the kind of dramatic career development that the Icelandic band *Árstíðir* can. Formed in 2008, they found themselves catapulted to the top of the Icelandic music charts within six months of their debut. They forged ahead with their 2010 tour despite a volcanic eruption that stalled global travel.

In 2012, *Árstíðir* was the first Icelandic band to ever win the Eiserner Eversteiner European Folk Music Award (in Plauen, Germany) and were scheduled to play the prestigious TFF Rudolstadt festival in July 2013. While on tour in Germany that year, an impromptu performance of “Heyr himna smiður” in the Bürger Bahnhof train station in Wuppertal swept them up in a tidal wave of

international attention. Hastily recorded by a friend who posted it to YouTube, the video received more than four million views and sparked global interest in both the band and Thorkell Sigurbjörnsson’s composition.

By May 2014, *Árstíðir* had launched a Kickstarter campaign that quickly raised \$70,000 (substantially exceeding the initial \$20,000 goal) to finance their third album, *Hvel (Spheres)*. In return for their investment, backers were promised not only a copy of the finished recording, but also gifts ranging from hand knit Icelandic sweaters to vials of volcanic ash from the Eyjafjallajökull eruption.

Once fully funded, the band took up residence in Toppstöðin, an abandoned coal-fired power plant that had stood empty for two decades before a group of artists and entrepreneurs repurposed it as a creative space. The acoustics provided them with an ideal environment for com-

posing and rehearsing. Regular visits and feedback from album producer and multi-instrumentalist Styrmir Hauksson (*Ásgeir*, *Of Monsters and Men*, *GusGus*) pushed the band to excel at their unique brand of collaborative composition, which involved individual members bringing a seed of an idea to the group after which they worked out the finer points of music, lyrics and arrangement.

As soon as they were satisfied with the tracks, the band moved down the road to Orgelsmiðjan, a studio in Reykjavík and home to many of Iceland’s renowned recording artists (*Of Monsters and Men* and *John Grant*). The result is a collection of songs that weave both traditional and electronically-inspired instrumental threads together with soaring vocal harmonies that critics have described as “beautiful and atmospheric” and “utterly mesmerizing.”

Árstíðir’s music defies genre borders and might best be described as classically influenced indie folk rock. Whether in a train station in Germany, a concert hall in Russia or a bar at home in Reykjavík, theirs is music that mesmerizes audiences and creates a kind of intimacy leading critics to write, “[*Hvel*] is simply a stunning album, beautifully written and arranged, with a real magical quality to it,” and that live performances, “may be the closest I’ve ever come to worship.” Entwining the elements of sound with lyrics describing heartbreak, longing, memory and a deep connection to the circular oneness of life, they marry organic acoustic traditions and modern electronic arrangements with intricate simplicity and unpretentious skill.

Embarking on their first U.S. tour this summer, *Árstíðir* will take to the roads in a converted school bus as they cross the entire country between June and August. The band looks forward to performing and to forming new intimate musical connections.

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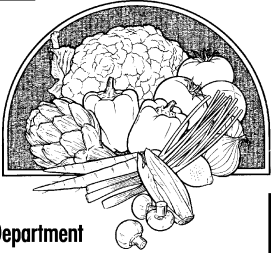
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WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall (W.O.W. Hall), 291 W 8th, Eugene, Or 97401, (541)687-2746, info@wowhall.org, www.wowhall.org, Box office hours Mon-Fri 3:00-6:00 PM. Printed monthly by Western Oregon Webpress, Circulation 3,800. General Support made possible by a grant from Lane Arts Council with support from City of Eugene Cultural Services Division, Copyright 2014 All rights reserved Notes Staff: *Copy Editor & Advertising Representative* - Bob Fennessy, *Layout & Design* - James Bateman CCPA Staff: *Program Coordinator* - Calyn Kelly, *Membership Coordinator & Publicist* - Bob Fennessy, *Stage Manager* - Selena Frame, *Asst Stage Managers* - Justin Showker, Davis Koier, *Lighting Director* - Sam Hitchcock, *Office Managers* - Donna Carbone, Ross Shuber, *Bookkeeper* - Jana Silver, *Volunteer Coordinator* - Laura Farrelly, *House Manager* - Sam Harmon, *Concessions Manager* - Angela Lees, Shawn Lynch *Custodian* - Jona Waterstone *Volunteer Staff*: Zac Townsend, Dan Wathen, *Art Gallery Director* - Sam Harmon, *Poster Distribution* - WOW Hall Poster Crew, CCPA Board of Directors: Chair: Aaron Dietrich, Vice Chair: Mike Janes, Secretary: Mysti Rose Frost, Treasurer: McKenzie Goodwin, Members: Mayo Finch, Jacqueline Hamer, Steve Lasky, Eli McDougal



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Keeping Real
Variety in Music



On Friday, July 10, the Community Center for the Performing Arts and University of Oregon Campus Radio 88.1 FM KWVA proudly welcome Shellac back to the WOW Hall along with special guest Shannon Wright.

Last here in October 2011, self-described “minimalist rock trio” Shellac is back; they are touring within a year of releasing their fifth LP, *Dude Incredible*. Yes, we know this show is during the Oregon Country Fair. What could they be thinking? Are they crazy?

Well, the three members of Shellac – Steve Albini (guitar), Todd Trainer (drums) and Bob Weston (bass) really don’t care what people think of them, or even if they come to the show. After all, they all have real jobs and write music, play, record and tour only because they enjoy doing so. They know that their fans will come out to hear them, no matter what. Are you one of them?

Dude Incredible was recorded sporadically over the past few years at Steve’s Electrical Audio studios in Chicago and mastered by Steve Rooke at Abbey Road. Both the CD and LP version of *Dude Incredible* come packaged in a chipboard album jacket with two glossy, full-color monkeys on the front cover. The LP includes a CD of the full album.

QC Audio quality is paramount, as always, with Shellac. The LP was mastered entirely in the analog domain, using the DMM (Direct Metal Mastering) process. The LPs are being manufactured at RTI in Camarillo, CA, using their HQ-180 system. The pressings are 180 gram audiophile quality.

As is tradition for the band, this record was released with no formal promotion: no advertisements, no press or radio promotion, no e-promotion, no promotional or review copies, no promotional gimmick items, and otherwise no free lunch. The band continues to play shows and tour at the same sporadic and relaxed pace as always. There is no correlation between shows and record releases.

Shellac formed in Chicago in 1992 as an informal collaboration between guitarist Steve Albini and drummer Todd Trainer. Bob Weston, formerly of Boston’s Volcano Suns, joined one song later.

Shellac has a distinctive, minimalist sound based on asymmet-

ric time signatures, repetitive heavy rhythms, an angular guitar sound, and both Albini’s and Weston’s surreal, bitingly sarcastic lyrics. Songs typically do not have traditional verse/chorus/verse structure and the arrangements are sparse, to the point where some describe them as “amelodic”. Shellac’s signature sound is often associated with their enthusiasm for vintage Travis Bean guitars, a rare brand of aluminium-based instruments, and the Interfax “Harmonic Percolator” distortion pedal. Albini is also known to use copper plectrums and unusual guitar straps that fit around the waist rather than over the shoulder. The band prefers the intimacy of smaller clubs.

Both Weston and Albini are recording engineers. They prefer a sparse, analog recording sound with little or no overdubbing, and are meticulous about microphone placement and choice of equipment. Mid-set in many live performances Shellac take the time for one or more “question and answer” sessions, where members of the band respond in an off-the-cuff and, at times, jocular manner to questions shouted out by fans and hecklers alike.

“This record is nine songs of mercilessly lean rock spat out in a half hour and change,” says *Pitchfork*. Reminding us that this is Shellac’s first album in seven years, following another seven-year gap between their prior two records, *Pitchfork* states, “What’s most impressive here, and what ties Shellac to their former peers who are either long gone at this point or grinding through the reunion treadmill, is the level of commitment involved... It’s like they took a look at what they were doing and pulled everything apart, rediscovering the level of discomfort that drives them, and working out why they really need to be doing this in the process. Prior records often contained a

track or two that were lost somewhere between inspiration, endurance tests, and technical feats, but there’s none of that here. Instead, Shellac go straight for your throat and don’t loosen their grip until the bitter end.”

SHANNON WRIGHT

The *New York Times* says, “Shannon Wright is an example of that shocking, spooky thing: a natural.”

After thirteen years and seven LP’s as a solo artist, Shannon Wright has returned with what could be her fiercest record to date, *In Film Sound*. Crashing out of the gates with the aptly titled “Noise Parade” Wright immediately reintroduces listeners to her trademark cutting guitars with a distinctive bittersweet fury that jumps from the speakers.

In Film Sound bursts with urgent immediacy, a kind of direct intention-into-thought that’s as raw as it is focused. The album features an esteemed rhythm section consisting of Shipping News members Kyle Crabtree (drums) and Todd Cook (bass) and was recorded in Louisville by Kevin Ratterman (My Morning Jacket, Andrew Bird, Maserati) and mastered by Bob Weston at Chicago Mastering Services. It is Wright’s first new LP for Brooklyn’s Ernest Jennings Record Co. after a decade of work with esteemed Chicago imprint Touch and Go Records and a self-released 2010 LP.

Wright has been out of the spotlight in America since her long time label shuttered, but in that time she has been active overseas where an adoring European audience has supported her from the start, and collaborations with cult composer Yann Tiersen have only increased her international profile. France’s Vicious Circle will also be releasing the album in Europe.

Tickets are \$13 in advance, \$15 at the door. Doors open at 8:00 pm and showtime is 8:30. ★





OCF WOW HALL BOOTH

“Traveling Eternity Road. Will you find there? Carrying your heavy load...” – The Moody Blues

The 2015 Oregon Country Fair will be held on Friday, Saturday and Sunday, July 10, 11 and 12.

During the Fair, the nonprofit Community Center for the Performing Arts co-hosts the WOW Hall/KLCC Booth, located at the back of the Main Stage meadow (just across the path from The Great Falafel). This “showpiece” booth was constructed in 2011 and was designed by Scott Felsner of Rainbow Valley Design & Construction.

The WOW Hall operates a pack check service during public

hours. You are welcome to bring your backpack, ice chest, costume, stroller or what have you to the booth and leave it there. For the nominal fee of \$2, WOW Hall staff and volunteers will watch it for you and make sure you get it back

Temperatures can vary during the public hours, but you probably don’t want to carry everything for every eventuality around with you. Here’s a tip: wear your bathing suit under your street clothes and then when it gets hot, leave the duds with the dudes at the booth and stroll the Fair in cool comfort! You can access your belongings throughout the day.

With the Fair Family itself camped at times great walking distances from Main Stage, it might be worth a couple dollars (to a good cause) not to have to travel back to the campsite several times a day. Bring in a daypack and we’ll keep it handy.

You can also find out about upcoming shows and volunteer opportunities, pick up the *WOW Hall Notes*, become a member of the Community Center for the Performing Arts or renew your membership. You can even donate money so you don’t have to carry it home with you!

The WOW Hall booth is open during public hours, 11:00 am through sweep. And in the other half of the booth: KLCC will be broadcasting the music from Main Stage on 89.7 FM all weekend! ★

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KLCC OCF MAIN STAGE BROADCAST

Can’t be there but still want to enjoy the Fair? Let KLCC take you there! KLCC will bring the music and ambiance of the Oregon Country Fair to you – wherever you are!

KLCC will be at the 2015 Oregon Country Fair all weekend, greeting Fair goers and broadcasting Main Stage performances from our booth in the Main Stage Meadow. Our reporters will bring the essence of the Fair to the listening audience, including interviews with musicians, entertainers, and other Fair characters!

Listen via radio, web or mobile device! KLCC will stream the OCF live broadcast on klcc.org and on the KLCC App, available for smartphones and tablets.

The live broadcast is entirely funded by generous sponsors from the KLCC business community. Visit klcc.org for KLCC’s complete Broadcast Schedule of the Oregon Country Fair.

Keep the magic of the Oregon Country Fair with you, courtesy of KLCC 89.7 FM Eugene, NPR for Oregonians. ★

GRATEFUL DEAD SIMULCAST

On Friday-Saturday-Sunday, July 3-4-5, the WOW Hall will be providing a LIVE video webcast of all three performances of The Grateful Dead at Soldier Field in Chicago.

Come to the WOW Hall to dance with your Deadhead friends from 5:00 pm – 10:00 pm each night. Grateful Web is providing a live feed with visuals and sound through the WOW Hall’s fabulous sound system. Sunday night, July 5th, will also be a potluck dinner, so bring some yummy food to share, too.

According to consequenceof-sound.net:

“2015 marks the 50th anniversary of Grateful Dead and the band’s surviving members plan to mark the occasion by reuniting for a trio of shows at Chicago’s Soldier Field in July. Taking place July 3rd – 5th, the shows will come nearly 20 years to the date of the band’s final performance with late singer Jerry

Garcia, which also occurred at Soldier Field. In place of Garcia, Bob Weir, Phil Lesh, Mickey Hart, and Bill Kreutzmann have enlisted Phish frontman Trey Anastasio to lead the band. They’ll also be accompanied on piano by Bruce Hornsby.”

According to Weir, “These will be the last shows with the four of us together.”

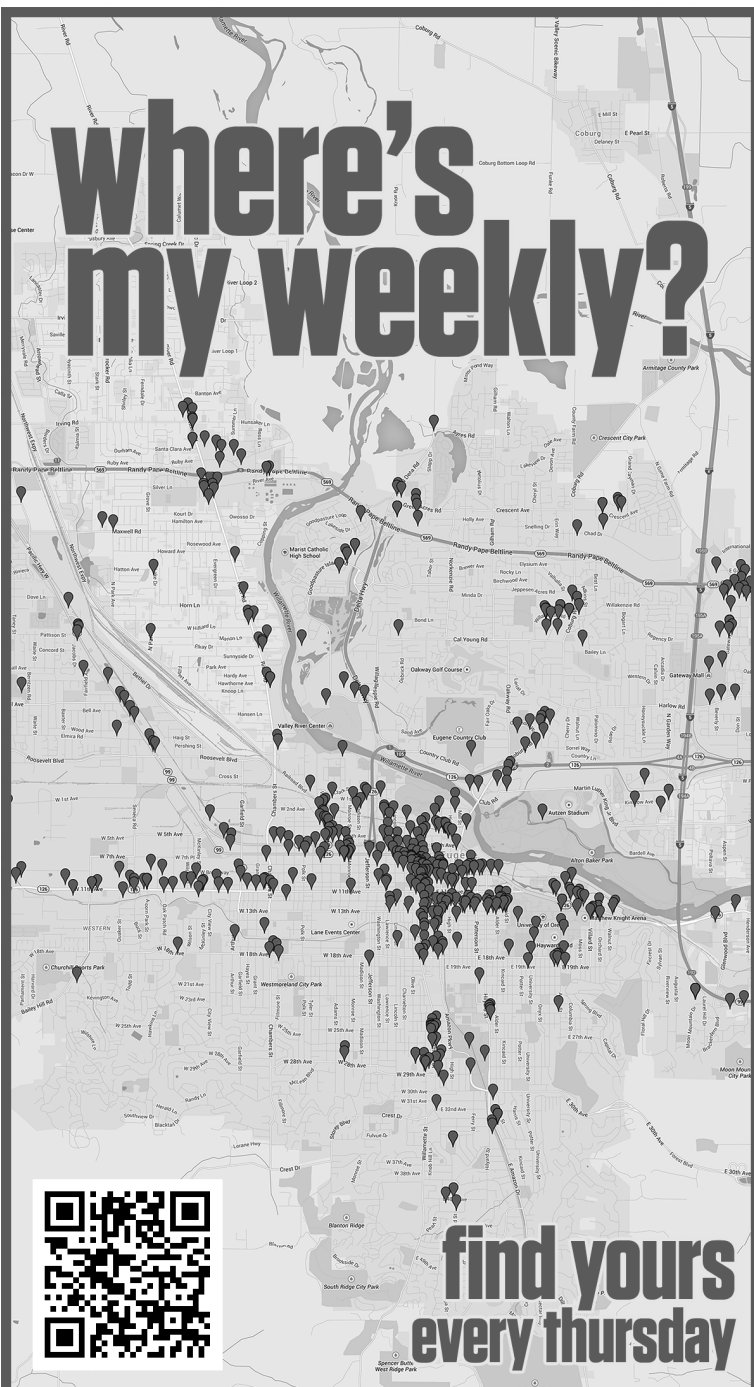
Will this really be the last Grateful Dead show? Maybe yes

and maybe not.

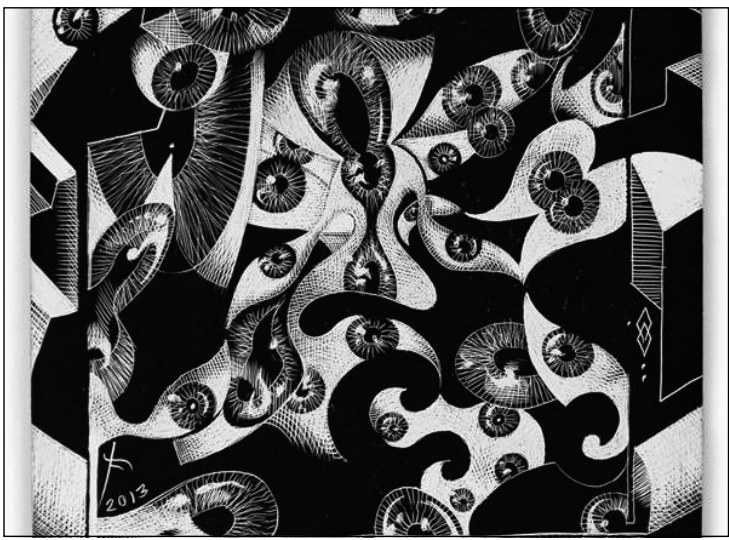
According to *Billboard*, members of The Grateful Dead are plotting a full-scale tour to take place in the fall. And while the summer shows will feature Trey Anastasio filling the void of Jerry Garcia, plans for the full tour include John Mayer as Grateful Dead’s replacement singer. A representative for the band called the report “premature,” though *Billboard* cites multiple insiders who have knowledge of the band’s plans.

The promoter behind the band’s Fare Thee Well performances, Peter Shapiro, says any future tour wouldn’t be billed under The Grateful Dead banner. He tells *Billboard*, “What you won’t see is the four surviving members together saying goodbye in this kind of way. This is it. But like a great Dead tune, it will evolve and they will wander around on their own.”

Doors open at 4:30 pm. A suggested donation of \$5 to \$15 is encouraged. Proceeds will benefit the WOW Hall. ★



EUGENE
weekly



ART FOR JULY

For the month of July, the Community Center for the Performing Arts will once again proudly display works by jeff faulk in the Lobby Art Gallery of the WOW Hall.

works by jeff faulk... includes scratchboards, collages and oil paintings. artist bio... it's a long story... statement: "these unusual works i offer for your viewing pleasure...peace..."

The WOW Hall Lobby Art Gallery is open for viewing during summer office hours, 3:00 to 6:00 pm Monday through Friday. ★



By Bob Fennessy

The Community Center for the Performing Arts just purchased a new soundboard – the most important part of any concert hall sound system.

I asked Selena Frame, the WOW Hall's Stage Manager and Front-of-House Sound Engineer, to tell us all about it.

I understand the WOW Hall just got a new soundboard that you are pretty excited about. How is this an improvement over the old sound board?

"This is one of the top models of analog boards. Midas is a front-runner and this Midas Heritage 1000 is widely considered their best analog board. Our old soundboard, while a Midas and a great board, was inadequate in many ways for our needs."

Can you tell us what makes this soundboard so special?
 "The Heritage 1000 has some of the best preamps ever put in a soundboard. It also has some of the best EQs ever found on an analog board. There are multiple matrices that make recording much easier and allow for more board feeds.

"Everything about this board is better and more!"
 What impact will this have on the performers?
 "This soundboard just sounds better, better than any board I have ever heard. The preamps sound better and the EQ allows one to really get the desired time. Since it has twice as many channels as our last soundboard, it allows us to save settings between bands."

Will the audience be able to tell the difference?
 "Many audience members have already commented on the 'clearer' sound of the new soundboard. Touring audio engineers have been elated. They are so impressed and beyond pleased with this classic gem. One engineer opted to even leave his M7 digital board in the trailer when he saw our new beauty and was excited to have the chance to use it."

How much did it cost?
 "The board was \$6000. Since we miraculously were able to find it locally, from Tracktown studios, we saved a bundle on shipping. These boards are not produced anymore and are extremely hard to find, especially in the condition we found ours in."

The WOW Hall staff wants to thank the CCPA Board of Directors for their quick action to approve purchase when the opportunity arose. This purchase would not have been possible without the generous financial support of James Bateman, whose offer of a large donation spurred the CCPA to make the commitment. James has been working hard to help improve our downstairs sound as well. He has donated both money and time, including the flat-screen TV.
 Thank you James; you help the WOW Hall rock on! ★



BUILT TO SPILL FROM PAGE 1

Moon, which appears six years after 2009's *There Is No Enemy*. The unusually long wait between releases can be accounted for by the fact that a whole albums' worth of material was recorded in 2012 and then set aside for the band to tour. Built to Spill then went on tour with a new expanded line-up of two other guitars, bass and drums in 2013, playing more shows than ever that year. Martsch then decided to head back into the studio and start from scratch with just Jason Alberti on bass and Steve Gere on drums. Martsch explains, "With fewer people it's easier to focus and communicate during the re-

cording process... Also, we wanted to make the record a little more stripped-down, a little rawer than our last one."
 Producing and recording *Untethered Moon* in Portland was Quasi founder Sam Coomes, who had added his keyboard playing on previous Built To Spill albums. According to Martsch, "Working with Sam was awesome... He had ideas for the songs, structural changes, and things like that, but most importantly, he was enthusiastic. We had rehearsed a ton, and were maybe losing perspective a little, so to have someone we admire and trust telling us we were on the right path was

huge. He also shared our vision of leaving out (stuff) that's not necessary." Although originally envisioned as a double CD, *Untethered Moon* clocks in at 46 minutes. It has received positive critical acclaim from *Rolling Stone*, *Spin*, NPR, and *Pitchfork*.

Every Built To Spill show is a unique experience, as the band has a long-standing practice of writing a fresh set list every night. The band is also very fond of adding spontaneous cover songs sporadically throughout a tour. Martsch effuses, "I love doing the cover -- the cover is the funnest part of the night, but if we don't feel inspired by something to be our cover, then we don't really do a cover just to do one." Built To Spill have covered music by a diverse range of artists they are fans of including David Bowie, Captain Beefheart, The Clash, Brian Eno, John Lennon, New Order, The Velvet Underground, Neil Young and The Talking Heads. Those fortunate to attend the show will experience an evening of exuberant and dynamic rock and roll from one of the most beloved and influential bands to emerge from the Northwest U.S.

Tickets are \$20 in advance, \$25 at the door. Doors open at 7:00 pm and showtime is 8:00. ★



BASS CAMP II AUG 10-14

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ELECTRONIC MUSIC BASICS (Morning Sessions)
 9:00 am – Noon (doors open 8:30 am)
PRODUCTION MASTER CLASS (Afternoon Sessions)
 1:00 – 4:00 pm (doors open 12:30 pm)

The Community Center for the Performing Arts proudly presents the second annual Bass Camp at the WOW Hall!

Bass Camp attendees have an opportunity to learn how to create electronic dance music in a variety of genres including styles like trap, dubstep, drum & bass, and hip-hop! Topics to be covered include: how to make DRUM LOOPS, writing and building BASS LINES, SAMPLING techniques, various uses of MIDI CONTROLLERS, DJ TRICKS, as well as RECORDING METHODS, LIVE PERFORMANCE TECHNIQUES

and MORE!
 Each topic will be presented by professionals in the field including:
 Beat making classes with members of Medium Troy!
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 Electronic music basics classes with Olive Delsol! and many more special presenters!
 On the last day of camp bring your favorite track because... You will be able to hear your music on the WOW Hall Sound System!

ELECTRONIC MUSIC BASICS

No experience required! The morning session is an introductory camp for students learning the basics of music and emphasizing electronic music. Learn how beats work. Start at square one on digital audio workstations and MIDI Logic Abelton.

PRODUCTION MASTER CLASS

The afternoon session will expand on the fundamentals presented each day at the morning

session. This session can be taken on it's own for more advanced producers.

PRICE & REGISTRATION:

Each full session is \$100 each -- Attend both full sessions for \$150.

One Full Day: \$40
 Half Day: \$25

To register e-mail info@wow-hall.org or call 687-2746 Mon-Fri 3:00-6:00 pm

Day 1: Rhythm Training and Drum Loops

Day 2: Basic melodic structure and creating bass tones

Day 3: Fusing live and pre-recorded sounds, sampling and an introduction to turntablism

Day 4: Lyrics and Vocals: writing, performing and recording singing and rapping

Day 5: Recording techniques and tips, beat sharing and listening on the WOW system

COMMITTED PRESENTERS:

Calyn Kelly - Host (WOW Hall)

Olive Delsol – Electronic Music Basics Instructor

Jesse Ferreira - Special Presenter: Bass lines / Massive / VST / writing / Logic (Medium Troy / Bohemian Dub)

Connor Sullivan - Special Presenter: Turntables / Sampling / Scratching (Medium Troy / Bohemian Dub)

Garrick Bushek (Marv Ellis) - Special Presenter: Hip-Hop Lyricism, Vocal Recording Techniques (Marv Ellis / WE Tribe)

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MUSIC’S EDGE 2015 SUMMER ROCK CAMP

Registration is now open for the Music’s Edge 2015 Summer Rock Camp at the WOW Hall. Director Tim McLaughlin will host two different weeklong camps: July 27-31 and August 17-21. The program is designed for ages 10-18.

Music’s Edge began as a unique music program that was created by Tim McLaughlin in 2004. This will be the WOW Hall’s ninth year hosting the very successful rock camp. Each session goes full-steam all week and ends with a full-blown, rockin’ show, with all the lights and sound that would make any rock star proud. The two “gigs” will be Friday, July 31, with a second show at the Whiteaker Block Party (time TBA) and Friday, August 21, with a second show at the Saturday Market on August 22 (3:30-5:00 pm).

Music’s Edge is interested in all skill levels and all instruments. Tim McLaughlin, bandleader of the acclaimed group Eleven Eyes, heads up a pro staff that includes Zak Johnson, John Shipe, John Raden plus special guests. Music’s Edge features different workshops each day with music industry professionals and performers.

“This was AWESOME!” - Music’s Edge Student

Tim’s main motivation with Music’s Edge is to offer a music program like no other and give up-and-coming musicians opportunities he only dreamed of when he was that age. There are many music camps that teach musicians how to play better music, but Tim wanted to go beyond that. Creating a full set of non-stop music, and performing with confidence and charisma on a big stage with huge sound and lights was one opportunity Tim wanted to offer. To be able to play a “festival-

style” set on an outdoor stage is also an important experience to have.

“What a great thing you do.” - Pete Peterson, KWVA DJ

Music’s Edge continues to grow every year. It has been amazing to see some of the students go on to great college music programs, have successful bands, and continue having music in their lives. If Music’s Edge helped even just a little bit with those achievements, then Tim couldn’t be happier.

“You guys are amazing! Thanks for giving our kids the rock star experience!” - Amy Parker, parent

THE INSTRUCTORS

Tim McLaughlin is a multi-instrumentalist active in recording, teaching, performing and composing. Since graduating from the University of Oregon School of Music in 2002, McLaughlin has appeared on numerous tours and recordings. He is bandleader of the award-winning jazz/funk/world-fusion band Eleven Eyes and also performs with Medium Troy, NOW! Trio, Son Melao, Hello Dollface, Everyone Orchestra, Emily Jensen, Halie Loren, The Essentials, Reeble Jar, John Shipe, and as a solo artist. A strong advocate for supporting youth in music, McLaughlin hosts a private teaching studio and directs music programs at Oak Hill and Marcola schools. Tim has also composed, produced and recorded soundtracks to multiple documentaries with award-winning documentary producer Jerry Joffe. Recently, McLaughlin collaborated with the Eugene Ballet to bring the world premier of Tommy - The Ballet (by The Who) to the Hult Center. McLaughlin played guitar and sang, and was the musical director of the production. Tim has

dedicated his life to helping make the world a better place through music, and is proud to work with the WOW Hall to bring Music’s Edge to Eugene.

Zak Johnson is a singer/songwriter/musician from Eugene who has taught private and group music lessons since 2003. He studied music at Lane Community College before embarking on a career as a touring and recording artist with groups including Mood Area 52, U of O Gospel Ensemble, David Jacobs-Strain, Cherry Poppin’ Daddies and his own group, The Dead Americans. He has also recently performed as a singer and guitarist with Music’s Edge camp director Tim McLaughlin in the Eugene Ballet’s production of The Who’s rock opera Tommy. Zak has been on countless studio recording sessions and has written, arranged and produced three of his own recordings, including two full-length albums. Zak brings his exuberance and positive attitude to the Music’s Edge Camps to help students broaden their musical perspectives, learn to play as a group, and most important: to have fun and express themselves through music!

John Raden has been a performing musician in the Eugene area for the past eight years. John has established himself as an accomplished drummer with The Dead Americans, Candy Apple Blue, David Jacobs-Strain, Reverend Brimstone, and various other sit-in gigs. John has also been a local music teacher for the past eight years. Expanding his abilities from drums to guitar and bass guitar, he can teach an array of styles on multiple instruments. He specializes in group lessons and has vast experience in youth rock camps. “I love taking a bunch of ragtag beginner musicians and transforming them

into a powerful rock band.”

John Shipe has an original 200-plus song repertoire, 15 years of touring and nine recording projects. He’s played all kinds of stages -- coffee houses, performance halls, amphitheaters, festivals and arenas -- sharing the bill with Bob Dylan, Taj Mahal, Cherry Poppin’ Daddies, Jimmy Cliff, Los Lobos, Tony Furtado

and many others. Thirty Shipe tunes have played on 100 radio stations. Shipe combines his massive experience into a great teaching style that is fun and like no other.

ROVING INSTRUCTORS

Kurt Catlin is a born and raised Eugene guitar shredder, performer and general rockstar.

Brian West is a master drummer, percussionist and multi-instrumentalist as well as an excellent teacher. ★

REGISTRATION FORM

Name _____

Parent(s) Name _____

Address _____

City _____ State _____ Zip _____

Phone _____

School _____ Grade _____

Email _____

PAYMENT

Payment by check is to Community Center for the Performing Arts/WOW Hall. A \$100 non-refundable deposit is required at the time of registration to secure a spot. Space is very limited, so please don’t wait to sign up!

To pay by Visa, Master or Debit card please call the WOW Hall office at 541-687-2746 3:00 - 6:00 pm Mon. through Fri.

We are working on possible scholarship options! Please email musics_edge@me.com for info and possible availability. We will let you know when and if something becomes available.

Camp Tuition \$289 (includes 2 tickets to the Friday WOW Hall Performance)
Registration Fee \$100 (applied to tuition)
Total Enclosed: \$ _____

SKILL LEVEL

What instrument(s) do you play? _____

How long have you been playing? _____

Do you read music? ☐ yes ☐ no ☐ some
Do you play by ear/improvise? ☐ yes ☐ no ☐ some

THE FACTS

The camp lasts from Monday through Friday and goes from 9:30 am to 3:00 pm. The students will be divided into different bands based on age, ability and interest. The week will be spent rehearsing a set of rock, metal, funk, jazz, blues, hip-hop and pop tunes to be performed on the WOW Hall stage at the end of each camp. Each group plays music that best suits their ability and interest as well as what fits their style.

DAILY SCHEDULE

Monday-Friday 9:30 am - 3:00 pm
9:30 - noon: Warm-up workshops, rehearse in ensembles
noon -12:20 pm: lunch
12:20 pm - 1:00 pm: Guest artist performance
1:00 pm - 3:00 pm: Rehearse in ensembles

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On Saturday, July 18, the CCPA and KRVM proudly host Mantra Rock Dance featuring Matura & Friends, I-chele and Fantuzzi.

Matura’s music has been described as a, “lush tapestry of masterful performances on guitar, flute, violin, sax, mandolin and tabla with inspiring lyrics and performances by some of the Northwest’s best musicians. Danceable world groove classics with a deep spiritual heart.”

Matura is a multi-instrumentalist, songwriter and recording artist who plays sitar, flute and guitar, and has a powerful and unique bluegrass harmonica style. He sings a wide variety of original songs and sanskrit chants that heal, inspire and delight the soul. He has studied sitar with Josh Feinberg, a disciple of Ustad Ali Akbar Khan, and with Paul Livingstone, a disciple of Pandit Ravi Shankar.

Matura will be joined by master flamenco and gypsy guitarist Deva Priyo, who was the founder of the seminal trance band Lost at Last and who’s acclaimed band Gypsy Moon has been delighting Eugene audiences in recent years. Brooks Blanchard joins them on flute and saxophonist Benjamin Crandall adds a great deal of jazz excitement. Master percussionist Ken Sokolov also joins the group in the current line up. Beautiful raga singer Gurunam Atwal completes the band with her soulful Indian melodies.

I-chele is an enCHANTress who sings to drench you in MUSICALOVE. Her style of sensuous, passionate style of rootsrockreggae, and her luscious crew, are guaranteed to open your heart and make you swing and sway.

As soon as he enters the stage, Fantuzzi’s blissful smile, laughter and contagious happiness ignite audiences into jubilation. Fantuzzi’s African-Caribbean roots and phenomenal international travel experiences meld into ecstatic, dramatic, transformational, interactive performances. His “Mystic Latin, Reggae, Afro-Funk” style is infused with the energies and rhythms of Afro-Caribbean *Nyabingi*, Latin salsa and merengue, African drums and devotional Kirtan, giving voice to unique chants, soul-rich songs and electrifying sensual dance.

Tickets are \$10 in advance, \$15 at the door. Doors open at 7:30 pm and showtime is 8:00. ★



IT’S TIME TO EVIL UP

On Tuesday, July 28, the Community Center for the Performing Arts, KFLY and Dead Nation Presents proudly welcome POP EVIL to the WOW Hall along with special guests Red Sun Rising and Eugene’s own Hyding Jekyll.

POP EVIL champions an elite vanguard of ambitious hard rock bands like a battering ram. As the moniker promises, POP EVIL conjures aggressive riffs and hard charging sing-a-longs with emotional heft and melodic power in equal measure. It’s music by the people, for the people.

There’s a reason *Billboard* named POP EVIL the #4 Mainstream Rock Artist of 2014, and it’s not just because of those three (!) consecutive #1 Rock Radio Singles from the last album (and a fourth that cracked the Top 10), the Top 10 Independent debut and Top 40 *Billboard* 200 debut of the album *ONYX* -- all of which are undoubtedly rare feats to accomplish as independent artists in any genre of music.

Simply put, POP EVIL is a larger-than-life true rock n’ roll

band blending the earnestness of Pearl Jam and Soundgarden with the celebratory showmanship of Motley Crue and KISS, capable of empathizing with the daily struggles of their fans while simultaneously offering the escapism a truly bombastic concert provides. It’s an attitude and a way of life POP EVIL has put proudly on display on tour with Godsmack (as part of Rockstar Uproar), Five Finger Death Punch, Three Doors Down, Papa Roach, Stone Sour, Three Days Grace, Theory Of A Deadman, Black Stone Cherry and more.

Assembled at Studio Litho and London Bridge Studios with producer Adam Kasper (Pearl Jam, Soundgarden, Foo Fighters), the new and as yet unreleased album *UP* is the sound of a rock band cementing a powerful identity that’s steadily materialized over the course of three prior full-length slabs. With the inspirational “Footsteps” and the swaggering “Take It All”, POP EVIL prove their burgeoning success is no accident.

“There were many more highs

than lows in the wake of *ONYX*,” summarizes band frontman Leigh Kakaty. “The only real low was that it was hard to be gone from our families for another year. But the highs were amazing. We experienced our first #1 record with ‘Trenches’, followed by ‘Deal with the Devil’, and then again with ‘Torn to Pieces’, which was a song about my father, who passed in 2011. Having that song go to #1 was a nice tribute to my pops, and closure for my personal journey.

“Then came ‘Beautiful’. Having four singles on radio from any album these days is a huge honor itself. We were just grateful. It humbled us,” he says. “We tasted the fruits from all of the previous years, from when we felt like nobody was listening.”

After a self-released record and EP kicked up a buzz, the first proper POP EVIL album, *Lipstick on the Mirror* found its way to listeners via a major label release, despite the business trouble that resulted in POP EVIL tearing up their major label contract on stage, in what *Spin Magazine* called one of the Ten Best Moments of Rock on the Range. The band’s follow-up, *War of Angels*, brought POP EVIL to a worldwide audience, driven by the strength of radio ready tracks “Last Man Standing”, “Monster You Made” and the Mick Mars collaboration “Boss’s Daughter”.

UP is a bold reintroduction and step forward, with guitarists Nick Fuelling and Davey Grahs, bassist Matt Dirito, drummer Chachi Riot and Kakaty at the top of their game. It’s always a bit cliché, not to mention questionable, when a band says their new album is the best one yet. But in the case of POP EVIL, it’s an absolute fact.

Tickets are \$10 in advance, \$15 at the door. Doors open at 7:00 pm and showtime is 8:00. ★



HEAVY HITTERS: WADE GRAHAM MEETS 30 POUND TEST

On Saturday, July 25, the Community Center for the Performing Arts proudly welcomes Wade Graham, 30 Pound Test, Summer Soundtrack and Hyper Sloth to the WOW Hall.

Eugene’s Wade Graham is David Trussel (guitar and vocals), Derrick Farley (guitar), Matty Olsen (guitar), James Smith (bass) and Dusty Hanes (drums). With three guitarists, Wade Graham’s unique stage presence and skillfully crafted sound sets them apart from other music in the genre. Fans

compare them with many of their influences including Kyuss, Queens of the Stone Age, and Clutch.

Wade Graham’s five talented musicians have decades of collective music experience. The band has performed at a variety of venues on the West Coast, opening for well-known performers including Bad Religion and The Athiarchists. Additionally, Wade Graham has had the pleasure of working with Green Jelly for three Pacific Northwest Tour dates.

Combining influences from



honky-tonk to the heaviest of heavy, 30 Pound Test is not your weirdo cousin’s metal band. They take the growl and roar of thrash, augment it with the lower BPM subtlety and atmospheric arrangements of System of A Down or Tool, and add in the death growls you would find in bands like Cannibal Corpse to create one helluva soundtrack for your head-banging, pint-killing night out.

The traditional 80s and 90s metal focus on soaring scales and arpeggios is combined with the

down tempo breaks of doom to create a complex and original sound that hits a lot of metal fan’s sweet spots. Hints of other styles such as the expanded solos and collaboration of jam bands and more experimental Primus style weirdness inserts itself at moments.

30 Pound Test has shared the stage with such national bands as Falling In Reverse, Of Mice and Men, Miss May I, Yellowcard, Four Year Strong, Anti-Flag, Iwrestledabearonce, Rise Against, Pierce the Veil, Senses Fail,

VANNA, The Ghost Inside, Born Of Osiris, Everytime I Die, (Hed) P.E., Serj Tankian (of System of a Down), Soulfly, Otep, Thira, Terror Universal, Incite, Viza, Downfall 2012, Proven, Floater, Witchburn, Ape Machine and many more.

Summer Soundtrack started as an acoustic duo and has now transformed into a high-energy four-piece rock group that will blow you away with their stage performance.

Hyper Sloth is a four-piece rock and roll band with melodic metal overtones. All four members are seasoned musicians who are very focused and driven by their passion to create. With their combined talents and experience in the scene, they formed the band in February 2014 and just finished their first EP, *Crack The Whip*. Hyper Sloth takes their music very seriously but at the same time they are sarcastic pranksters who just love to have a great time and play rock ‘n’ roll.

Tickets are \$8 in advance, \$10 at the door. Doors open at 8:30 pm and showtime is 9:00. ★



ARSTIDIR & MARINA V. FROM PAGE 1

Entertainment writers worldwide are united in their praise for singer Marina V.: “the voice of an angel” ~ *The Prague Post* ; “An emerging musician you should know about” ~ *The Huffington Post*; “melodic and passionate music” ~ *The Washington Post*; “Her voice is sultry, passionate, and full of yearning” ~ *The Santa Barbara Independent*; “Angelic voice” ~ *Entertainment Today*; “timeless quality and ethereal beauty...transcends the ordinary” ~ *Las Vegas City Life*.

Marina V is an award-winning Russian-American recording artist, singer and songwriter with a “hauntingly beautiful” voice (*LA Times*). Classically trained in her hometown of Moscow, Marina has been singing and writing songs since she was a child. She won a prestigious scholarship and came to America at 15 to pursue her American Dream.

Describing her musical influences, the piano-playing chanteuse muses, “If the Beatles and Tori Amos had a child raised in Russia by Tchaikovsky, that would be me.”

Now a true California girl, the red-headed songstress grew up in the center of Moscow, blessed with a beautiful voice and long last name (Verenikina). Raised by a communist nuclear physicist father and a psychologist mother during the difficult times of the Soviet Union collapse, Marina attended a school of music every evening after regular school. At 15, she won a prestigious scholarship and came to America, by herself.

Somewhere between visa issues, crazy odd jobs, missing her family, playing ice hockey and attending University in Illinois, Marina began pursuing her musical dreams by touring and self-releasing her music, and, upon

graduating from college, moved to Los Angeles.

Since then, Marina has blossomed into an international voice -- touring and performing at venues worldwide, from Hollywood’s Kodak Theatre and the American Embassy in Moscow to clubs from Paris to Sydney. She’s worked with legendary producer Jack Douglas (John Lennon, Aerosmith), recorded at the home studio of Graham Nash and was interviewed by Senator Bill Bradley, who praised Marina for her work as a cultural ambassador.

Marina’s songs have been heard by millions in films, ads such as Pepsi, video games and on TV, from NBC and CBS to OWN: Oprah Winfrey Network and The National Geographic. She’s written many songs for NBC’s *Days of Our Lives* and even appeared singing on screen.

Marina’s fans have been instrumental in her success. In lieu of a record label, her fans have sponsored every one of Marina’s albums. She raised \$30,000 via marinav.com for her album *My Star* (produced by the renowned Guy Erez), which went on to win an award from Sir Bob Geldof for its first single, “You Make Me Beautiful”. The environmentally-conscious self-described cultural ambassador is always on tour, connecting with fans and inspiring people with her amazing music, unusual story and beautiful spirit.

Marina will release her new album, *Inner Superhero*, in the fall of 2015. The second single, “Run”, has already won an LA Music Critic Award. Visit www.MarinaV.com for latest news!

Tickets are \$15 in advance, \$20 at the door. Doors open at 7:00 pm and showtime is 7:30. ★



CHARLIE OVERBEY AND THE BROKEN ARROWS

On Thursday, July 23, the CCPA and KRVM proudly welcome Charlie Overbey and The Broken Arrows.

Mixing rock n’ roll with outlaw country and American roots, Charlie Overbey songs speak of rebellion and redemption in ways that could only come from true-life experiences. He is touring in support of his recently released debut EP *The California Kid* -- produced and mixed by Charlie and Grammy winning producer Ted Hutt.

California Kid’s sound is directly related to its content; a lyrically driven embattled story. A story that speaks directly to the listener, tinged with emotion, it comforts while eliciting chills. “*Prison~ I wouldn’t recommend it for everyone but it was good for me*” -- says Charlie.

When it comes to today’s outlaw artists and storytellers, not many have the experience to honestly deliver the goods. Charlie Overbey, on the other hand, is no stranger to the road, the whiskey, the women, the prison trucks and trains and true life experiences that most only hear about. “*I’ve been whored and I’ve been humbled said the dealer to the priest, I’ve been down that road before been knocked down to my knees.*”— *California Kid*

Charlie spent years evolving as a musician, from the streets of Hollywood and the Sunset Strip in bands like Big Bang Babies, Cowpunks Custom Made Scare, Deadbolt and Charlie and The Valentine Killers. Now he has emerged yet not entirely unscathed as a pretty serious songwriter.

The Broken Arrows are comprised of veteran rockers: Jimmy James - guitar (Hangmen, Masons), Dave James - guitar (Superbees), Jordan Shapiro - pedal steel guitar (Supersuckers), Joe Ginsberg - bass (Chuck Ragan) and the new kid Charlie Nice - drums.

Of the band Charlie says, “*We’ve all lived a lot, we’ve all toured a lot, and we’ve all loved and lost a lot. Similar life experiences that help us relate to one another, and hang with mutual respect as a cohesive traveling unit and as a band of brothers.*”

Overbey has refined the raucous poetry of his songwriting, creating his own working class art where beauty and darkness trade punches from line to line.

Tickets are \$10 in advance, \$12 at the door. Doors open at 7:30 pm and showtime is 8:00. ★



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8/17-21 Music's Edge Summer Rock Camp

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28	29	30	1	2		
Classes and Workshops: <i>Saturdays: Zumba with Cynthia Healey 9:00 - 10:00 am</i> <i>West African Dance with Alseny Yansane (except 7/11) 11:00 am - 12:30 pm</i> <i>Sundays (except 7/12): Coalescence: Community Ecstatic Dance: 10:00 am - noon</i> <i>Mondays: Zumba with Cynthia Healey 5:30 - 6:30 pm</i> <i>Wednesdays (except 7/22): Zumba with Cynthia Healey 5:30 - 6:30 pm</i>				Office Closed	Shellac Shannon Wright 8:00 PM \$13 Advance \$15 Door Rock www.touchandgorecords.com/ bands/band.php?id=22 Office Closed	July 10,11, 12 Visit the WOW Hall KLCC Booth at the OCF Pack Check \$2
5	6	7	8	9	10	11
	Office Closed	Volunteer Orientation 7:00 PM				Mantra Rock Dance Matura & Friends I-chele Fantuzzi 7:30 PM \$10 Advance \$15 Door www.maturamusic.com/ www.fantuzzimusic.com/ facebook.com/chhaya.ichele facebook.com/ FantuzziMusic2
12	13	14	15	16	17	18
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